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*Good Helps!*

**THE TEACHER'S**

**MANUAL**

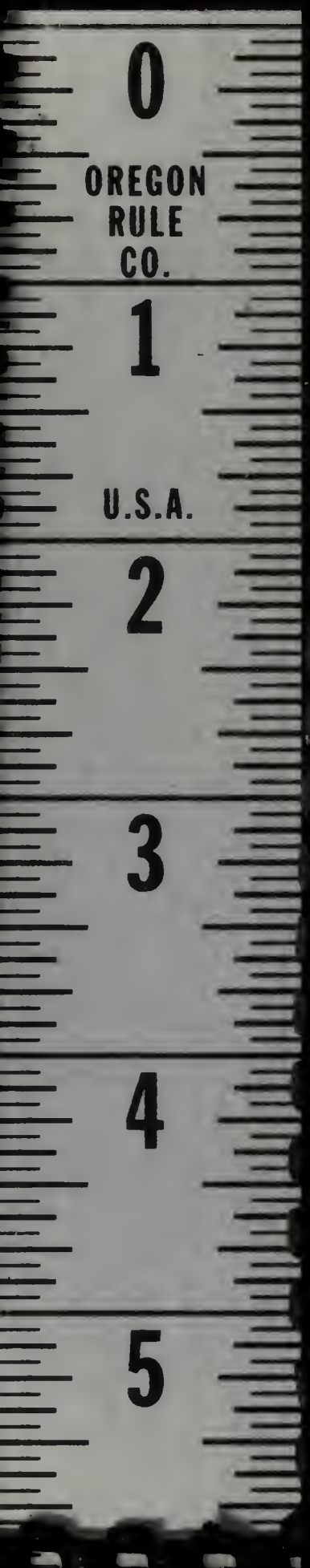
**OF**

**MUSIC**

**FOR**

**Elementary Schools**

**LOS ANGELES, CALIFORNIA**



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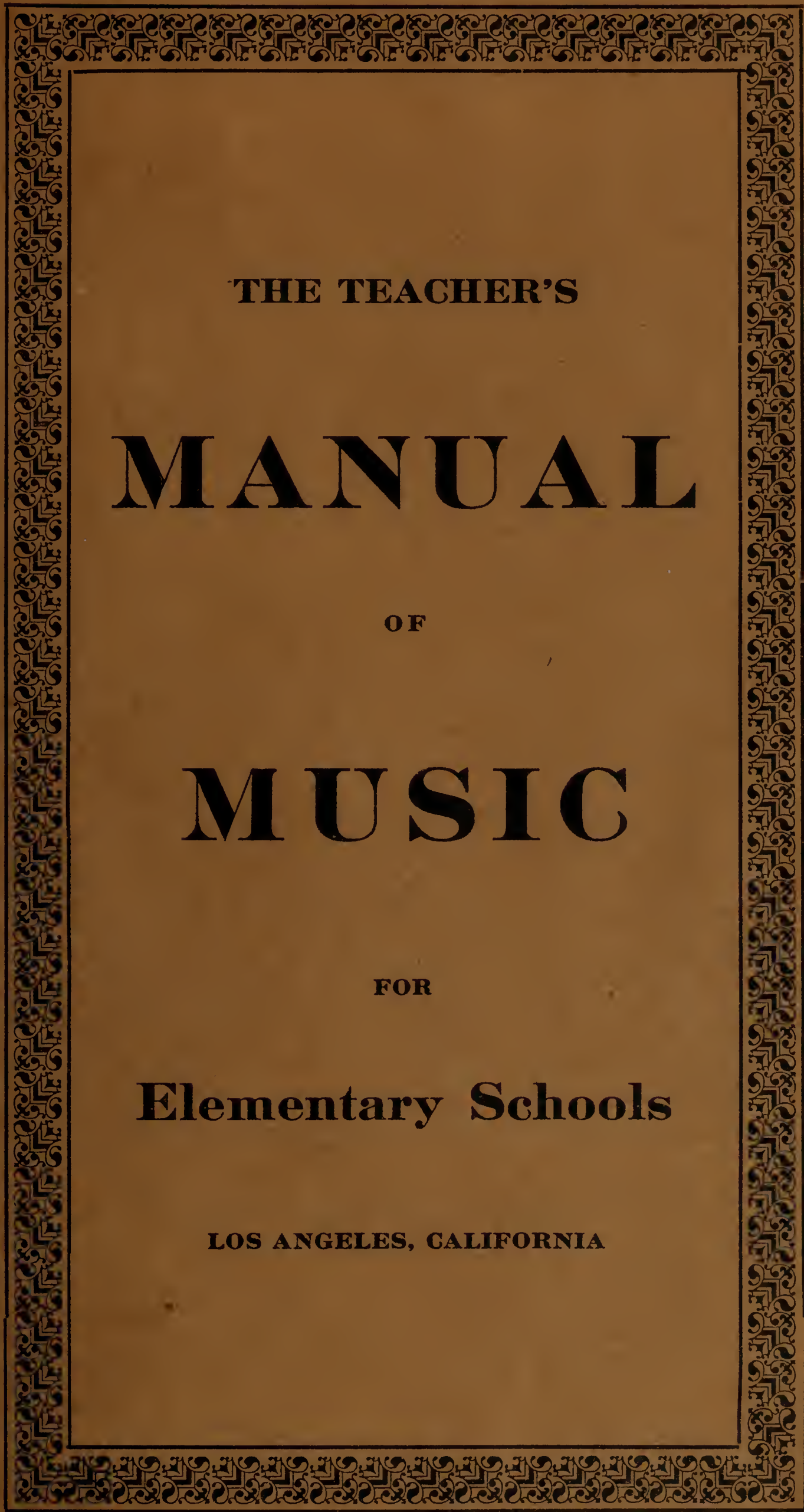
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U.S.A.

*D. M. Eselman*

*Good Helps!*



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**LOS ANGELES, CALIFORNIA**

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1914

## FOREWORD

This Manual is issued with the hope that it may be of practical help to the grade teacher who has had no special preparation in music teaching.

The book is the outgrowth of practical experience and careful research. The pedagogical principles which underlie music teaching have been made concrete, as far as possible, in the various chapters.

KATHRYN E. STONE,

*Supervisor of Music, Elementary Public Schools,*

*Los Angeles, California.*

## MUSIC AS A HUMANIZING INFLUENCE

In the words of G. Stanley Hall:

“The prime end of musical education in the grades, is to train the sentiments, to make the children feel nature, religion, country, home, duty, and all the rest, and to guarantee sanity of the heart, out of which are the issues of life. To this, technique and everything else should be subordinated.”

The predominating thought in the heart of every reflective teacher should be that music is essentially the most beautiful and the most human of all arts. It is also the most intimate and the most personal, for it deals with the feelings and the emotions.

Because song embodies all the elements of instruction in music—melody, rhythm, sentiment, tone-perception, breathing and enunciation, song singing is one of the aims in Public School Music. Songs, and more songs, must be taught, and every one of them should have a true moral and aesthetic value.

The inspiration gained in class singing, when hearts and minds are all bent on one thought, is of inestimable value.

We must bear in mind that the technical phases should be made subordinate to the music itself. The object is to teach not notes and rests, but music.

This Manual necessarily deals with the mechanics of music, but the reader should remember that music itself should first and always receive major consideration.

Music in the schools is therefore not so much an end as a means. The aim is not to produce great artists, but to make the study of music of great value as a human art—a means of development of the mind, the will, and the heart.

### CHORUS SINGING

If possible, once a week the pupils of a building should be called together for chorus singing. With a capable musical director, thoroughly vivacious and wholly interested, a fine enthusiasm, a wholesome school spirit, and a general good feeling will result. No other school exercise appeals so quickly to the social instinct, nor is more conducive to co-operation and good fellowship.

In chorus work, tone quality, articulation, pronunciation, phrasing, and interpretation are essential points to be considered. If the songs are carefully studied for the best possible rendition in the individual school rooms, the director may work for interpretation. Accompaniments should be played with a distinct accent and correct phrasing. They should be only a support to the voices..

Interest and variety may be gained by the singing of class songs by individual classes.

Each teacher should be responsible for her own room.

### THE ROTE SONG AND HOW TO TEACH IT

Songs taught by imitation are called rote songs. When the child is well drilled in singing rote songs, he gains unconsciously the power to feel rhythm, to know good tone, and to express himself.

In order to teach a song, the teacher must know it so thoroughly that she

can give her whole attention to the thought embodied in the song and to the task of securing from the children an artistic rendition of the same. The failure of a song, which is often attributed to the dullness of children or to the character of the song, may very often be traced to the teacher's careless preparation, her inability to sing the song correctly, and the lack of sympathy with its meaning.

The study of the song is then all important. The teacher should read the text carefully to get the thought expressed therein; study the melody until it is memorized; then sing to bring out the meaning, with her best tone quality, correct phrasing, and clear articulation. It is not enough to learn the melody of a song and sing it correctly with no regard to the interpretation. Bear in mind that children imitate closely what they hear. First impressions are lasting. The aim in all song singing, whether songs are learned by rote or by note, should be good vocal story-telling. All difficult words should be explained. The song may be illustrated or dramatized.

### PLAN FOR TEACHING

There are many ways of teaching a rote song. I know of no better plan than to sing the song a few times, with all the meaning and finish possible. Teacher may then ask children to supply words, and later, parts of phrases which she omits.

She may then sing first phrase, pupils sing second, and so on. Before she is aware, the pupils will have learned the song without effort, and will sing it as beautifully and correctly as they have heard it.

Another plan is to teach the song by phrases: Teacher sings a phrase, children sing it back, with no loss of time, keeping the rhythm moving all the while. Teacher sings next phrase, children sing it back in same way, and so on. Then she connects phrases, children responding, until the whole song is learned.

It is important that children get the right conception of the song as a whole, with no hesitation or long pauses at the end of phrases. Bear in mind that the song is a complete musical thought, and not a number of detached phrases.

If children sing incorrectly, it is because they hear inaccurately. The teacher should sing a shorter phrase more distinctly, not the same phrase more slowly. It is a mistake to sing more slowly than the required tempo. The pitch and tempo of the song should be given definitely by the teacher, and the attack should be prompt; the teacher should direct the song, indicating the time. Every false intonation should be corrected immediately. Children should not be allowed to think they sing correctly when they do not. A mistake repeated over and over is very hard to correct.

For the first three years of musical training, all songs should be taught by rote. As soon as the child has learned to interpret the printed page, he may begin the singing of simple melodies at sight. Throughout all the grades an occasional rote-song is of value, for it trains the ear to listen attentively, and the voice to reproduce correctly.

### SONG INTERPRETATION

Too much stress cannot be placed on song interpretation. It is a matter of intelligence and of emotion. The teacher must first interpret the song herself; she must feel the music deeply and express this feeling before she is able to arouse it in her class. Then, if she can free her pupils from self-consciousness and make them really feel the story of the song and express it as their own, she will secure soulful and artistic expression.



No rules can be given for this part of music teaching; it is only as the thought and heart of the singer come in touch with the thought and heart of the composer, that true interpretation is given.

Gounod has said, "Forget that you have a voice; speak your words; think of what you are singing, and voice will come with the expression of the words."

## MONOTONES

The child who unconsciously sings his song on one pitch is the child who needs immediate and persevering attention. He is the so-called monotone, but in reality he is often misnamed. There are few real monotones; that is, children whose voices show no shades of inflection. Little people who have no apparent sense of tune during the first days of school life are not necessarily monotones. They are not always able to give close attention, and therefore are not able to imitate correctly. As the child grows in power to concentrate in other work he will show more ability to sing.

Seeming monotones may be divided into two classes. The larger class is made up of those who lack control of their voices. They hear correctly, perceive pitch differences, but do not sing what they hear. The other class are said to be tone-deaf. Such children do not discriminate between tones differing in pitch, and are frequently unrhythmical. Even these are not often real monotones.

It is generally conceded that every child not physically defective can learn to sing, if he is given the proper training during early years. Tone deficient pupils should receive individual help. These lessons should be short, bright, and given in the play spirit. Children often imitate each other more readily than they do an adult. In class work monotones should be seated in front and surrounded by perfectly tuned voices, that they may imitate them.

## HELPS

Imitate Indian calls, bird and animal calls, boom-boom of drums, ding-dong of bells, wind through the trees, bugle calls, whistles, honk-honk of automobiles, shz of the wheel, calling of family names, and cries of peddlers.

Give calls with wide skips, generally upward, hands showing direction of voice. (Action and eye will help voice and ear.) Use intervals of tonic chord in calls, for they are most natural. Change pitch often. Give high pitch. If child fails, take his pitch and build from it. Avoid discouraging or making these pupils self-conscious. Remember individual help brings quickest returns.

Pleasing stories may be sung on one tone, then on two and three tones, showing by the hand the direction of the voice. In this way the child should be led to progress as rapidly as possible toward the correct singing of a very simple song. Persistent effort with these simple methods will secure surprising results. As a rule, time, patience, and personal attention will eliminate monotones within the first year. The aim is worthy of honest effort. If the unmusical child can be induced to sing very softly, and at the same time listen to accurate voices near him, he will finally find his head-voice and in time be able to sing.

## BREATHING

Breathing exercises must be given in a fresh, well-ventilated room. Plenty of time should be allowed that these exercises be taken as slowly as possible. Economy of breath and power to sustain tone is the essential thing.

## How to Breathe

The child should stand on the balls of his feet, taking pains to see that his shoulders are erect, and that his chest is high. Direct him to blow out his breath slowly, emptying his lungs for a fresh supply; then have him close his mouth loosely and breathe through the nostrils slowly and deeply, filling the lower part of the lungs and expanding the entire chest, upper, lower, front and sides. Then direct him to inhale the greatest amount of air possible through both nostrils; let him hold the breath firmly and steadily as long as comfortable, and then gradually and evenly exhale through the nostrils. Let him begin by inhaling two or three successive breaths, then rest and repeat the exercises later in the day, but do not continue until the child is fatigued. The shoulders should be kept immovable and the chest high. It is well to give breathing exercises in all grades. This will do more to refresh and rest the mind and body than physical exercise.

## SUGGESTIVE EXERCISES FOR PRIMARY GRADES

Smell the rose—hold the breath, then quietly and slowly blow away its petals.

Smell the violet—then blow to lift the ceiling.

Smell the clover—then moo like the cow.

Smell the clover—then hum or buzz like the bee, near and then far away.

Smell the honeysuckle—then hum like the humming bird.

Smell the flower—then blow a soap bubble or feather, send up a sky-rocket, or wind the top with a z-z-z-z, or puff like an engine.

In elementary and grammar grades, breathe deeply and slowly as before suggested; hold the breath, exhale and count quickly and lightly as long as possible. Be sure to count rapidly and lightly, for slow counting spills the breath. The careful reservation of the breath is very important.

A good plan for older pupils is to inhale deeply, noticing the extension of ribs; hold the breath and exhale softly and quickly, reciting as much of a poem as one breath will allow.

Encourage children to take breathing exercises at home, when lying flat on the back.

A one minute breathing exercise may be given to advantage, just before the music lesson. During the lesson, I would avoid any mention of breathing. If songs are phrased naturally, as in reading and speaking, breathing will take care of itself. The wise teacher will watch the phrasing, and not allow children to take breath in the middle of a word.

## THE CHILD VOICE

As music is a language, a medium for the expression of thought, the emotions play an important part in tone production. Therefore the first step is to induce a happy condition of mind, so that the voice may reflect the same. Pupils cannot be scolded into beautiful singing.

A bright, happy spirit, relaxed throat and body, and interested mind cannot be over estimated in voice production. The sweet, natural voice of a child should be conserved at all times. Pupils love and appreciate beautiful tone quality. The spontaneity of effort to get this should be secured instead of the so-called hearty singing. Pupils should never be allowed to sing in a loud, coarse manner.

The quality and not the quantity of voice is all important. Pupils may be directed to sing more distinctly, but not more loudly; more sweetly, but

not more softly. To the contrary, they should be encouraged to listen to voices near, and thus quiet their own.

Children are great imitators, so they should have as beautiful a pattern as possible. A teacher who has a loud voice should often delegate some sweet-voiced child to help in the imitative work. If a teacher will listen to the individual and learn to detect poor tone, she can correct the wrong use of the voice in the beginning, and give to the child the right start.

Pupils should always sing in tune. The correct pitch should be given and frequently be tested. Flattening is often caused by indecision, loud singing, or a lazy attitude. Plenty of fresh air and lively interest are essentials in the school room. If pupils are inclined to flat, re-establish the pitch, sing more softly, more brightly, and more distinctly.

Pupils should be trained to descend the scale, preserving the mellow quality found in 6, 7, 8, so that the lower tones will not be forced. The idea is to carry the head tone quality downward, allowing no break in the voice and no forced, thick tones.

Clear, distinct articulation should be required in singing as well as in reading and speaking. Good enunciation is merely habit. As the vowels are the singable parts of words, they should be sustained. Young voices should be kept in the staff, avoiding tones too high or too low. Light, sweet, natural singing with high pitched voices in primary grades will insure the correct use of the voice and strengthen the delicate growing vocal bands.

In the grammar grades a few vocal exercises may be given to advantage; although, generally speaking, if teachers will bring out in the quality the thought expressed in the songs, voice production will be natural and beautiful.

There are many helpful vocal exercises, but none of these should be used over two minutes at a time.

A good exercise is to hum on 8 of each scale, as lightly as possible, while thinking "km"; hum on one tone, then down the scale. In soft, gentle humming, the vocal organs are in the correct position for tone-production. Humming should be so soft as to be hardly audible. It should be done with perfect ease, eliminating all effort. Pupils may thus change from the humming to closed vowels, as "oo," "moo," "fro," sustaining the vowel, being careful not to change the quality of the tone in passing from the humming to the vowel; then try to combine open vowel, "A—a" with soft humming. As stated before, the position during the humming is the correct one for tone-production, and by combining the vowel sounds with this, the throat will remain passive.

The following exercises have been found helpful. Do not attempt to use many of these, but use two or three that appeal to you as best suited to your needs.

1. Hum on 8 (Key E), change to a, e, i, o, or u. Repeat on different tones.
2. Hum, change to moo-ah-o or moo-oh-wah.
3. Hum, change to loo, lo, lä or fro, frä.
4. Hum on 8 of the scale, and then on 1, thus connecting high and low voice.
5. Hum 8, 5, 3, 1, and ascend scale, singing with syllables.

Good tone production is the result of right singing and of right habits started while the voice is flexible and pliant.

The Public Schools do not pretend to give children a thorough course in voice culture, but they should at least prevent the wrong use of the voice, and protect it from injury.

The voice teacher has a right to expect that the voices of the children

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who have sung in the schools will be in better condition than the voices of those who have not had this privilege, also that such pupils will be able to make better distinctions in the quality of tone.

Bear in mind that it is not power that makes effective singing. Soft, vital, beautiful tones give voice-quality that means correct placing. Ease of production and good quality go hand in hand.

In conclusion, voice-culture in the Public Schools means that the ear and voice should be trained together. The child should listen to his own voice and be able to discern when he uses it correctly. He should need no guidance but his own ear and the constant watchfulness of a competent teacher.

## THE BOY VOICE

At the beginning of school life, the voices of the boys and girls are identical. The physical changes that take place during adolescence are more marked in the boy. All parts of his body grow in strength, and his larynx and vocal chords change very rapidly, causing his voice to break and finally to drop an octave in compass.

Naturally the resemblance between the two voices disappears at this period. The boy's voice is unsettled, sometimes for a period of six months, sometimes for three years. If his throat feels irritated when speaking, he should not sing. However, if he sings without discomfort, his voice will not be strained. During this period, the boy is frequently advised not to sing, but this seems inconsistent when he continues to yell and shout without restraint. Unless the condition is acute, I believe he should sing lightly all tones within his compass. It is the opinion of many authorities that, if properly directed, a gentle use of the voice will prove beneficial rather than detrimental. It is misuse that will cause trouble.

The boy's voice should be tested at least twice a year, and should be placed on the part requiring no strain. The range, timbre, and age should be considered when examination is made. Boys whose voices have not changed should sing the soprano part. Unsettled voices should not be allowed to sing the low part exclusively.

Boys with changed voices should sing from the bass staff. They should feel the dignity of this sign of approaching manhood, and should be made to understand that the harmony of all part music is built on the bass notes.

These young basses should have good, melodious, suitable, unison songs written in the bass staff, also part songs in which the bass is very simple and within easy compass.

## PART SINGING

Part singing cultivates the ear to harmonic relations, and establishes a feeling for chord. It also develops independence in musical thought and gives power to carry one part against another. Its purpose is not to show off a few musical children who have special ability, but to give to each child practice in singing all parts, and skill in the use of the full range of his voice.

Much harm may be done to young voices if pupils are allowed to sing one part continually. This practice is not only injurious to the voice and range, but does not bring the best educational results. The whole natural range should be used. One often hears severe criticism concerning the singing of alto. Children are told that to sing this part will ruin the voice. This idea has no doubt arisen from the observance of the evil effect of the exclusive singing of one part. Sometimes the child dislikes alto because he knows he lacks ability to carry the part. All young voices should be trained to sing the various parts, great care being taken to prevent strain.



There should be no permanent assignment of parts to individual pupils until the quality and range of their voices have been tested. From the sixth grade upward, the voices should be tested twice a year, or oftener, if necessary. Then the voices should be placed on the part which seems easiest and gives no strain.

Part singing may be introduced in the primary grades and continued as a portion of the work throughout the grammar grades. Unison singing should not be discontinued.

Rounds may be used advantageously as a preparation for two and three part singing. The round should be taught as a song and then separated into parts, care being taken that each set of children has the experience of beginning.

The class cannot always be divided equally as to numbers, for voices differ much in force and carrying power. The volume of tone from each part should be nearly equal. However, the parts may be well-balanced as to volume, and yet not blend. Blending depends upon having the voices as nearly as possible of the same quality. No part should lead unless so directed, and each part must listen to the others.

It is well to allow two or three rows to be audience, so that opportunity may be given to hear and appreciate the harmonies. As an added stimulus, appoint individuals to sing part songs that have been studied. This latter exercise not only gives a chance to hear and study harmonic effects, but trains the individual to be independent. To hear all parts and feel their harmonic relation is the secret of good part-singing.

Humming part songs, or singing them softly with a neutral syllable (loo or tä), will not only secure purity of tone and voice blending, but also give real harmonic feeling.

In seating parts, place altos on teacher's right, sopranos on left, middle part between these two. If necessary, drill on alto or soprano part. Inasmuch as the middle part is most difficult to carry, special attention should be given to it, and when necessary it should be re-enforced.

## HOW TO SELECT VOICES FOR PART SINGING

The best test of a voice is to note the child when he sings unconsciously. Young children will use high and low tones with equal freedom. When the child begins to mature, the teacher may detect strain by watching the faces as the songs are sung. She may test voices individually, but children are best observed unawares. Often they become conscious, and thus the teacher is misled. If children have been trained to use their voices correctly, she may soon note where they sing most easily. If wrong habits have been formed—that is, if voices have been kept too long on either part, it will take some time and patience before the teacher can learn the real character of the voice. Bad training, fear, and nervousness do more to limit the range of the young voice than Mother Nature.

In the Seventh and Eighth Grades, voices should be tested, and the quality, range, and ability should be carefully considered.

## THE BOY PROBLEM

During the period of adolescence, the boy is sensitive, easily embarrassed, and feels uncertain of himself. Whatever he attempts, he wants to be sure of. Remember this is the period when his voice has changed, or is changing, into an uncertain growl. Often boys, when called on to recite, dread to

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hear their own speaking voices, fearing ridicule from their more fortunate class-mates. Of the singing voice they are still more uncertain.

The problem before us is to keep the boy's interest in music at this time. Often boys who have been especially musical grow indifferent, and dread the music period. This is the time to study the boys and keep your grip on them. Give them stirring unison songs that they like, battle-songs, boating-songs, patriotic songs, songs with well-marked rhythm. Let them whistle an accompaniment. Another special encouragement is to give them an opportunity to hear good male voices. If a teacher can reach the ring-leaders of the class, and secure their help and co-operation, she will have no difficulty in getting interest and effort. The girls may be led to appreciate the deep voices of the boys, and the richness and color they give to the harmony. The boys should feel the importance of their part in making the music lesson a success. They should have class spirit, school pride and enthusiasm, even though there is no degree of perfection; that may come later.

If boys cannot be reached through song, draw them by any of the following means—musical stories, biographies, scrap books, musical instruments, band and orchestral music, artists' achievements, the painting of flags of various countries, associating these with their national airs and written music.

School orchestras do much to arouse the boys' enthusiasm. Boys love blare and noise, and the forming of an orchestra, good, bad, or indifferent, is always an incentive.

Their enthusiasm may be still further aroused by talks on High School Music, its glee clubs, orchestras and choruses and by pointing out that to the faithful workers in grammar grades these pleasures are easily accessible.

While this interest is being aroused, the boy will gradually lose his self-consciousness and bashfulness; he will forget the discords of his voice, and will at least attempt to sing.

## EAR TRAINING

Schumann has said that the cultivation of the ear is the most important thing in musical education. Without doubt Public School Music work is based upon it. The child first learns to imitate, then to discriminate, and finally learns to represent notation on the staff.

In the early days of school life he is taught to listen to music until he feels and responds to the strong pulse of measure. He is at the same time trained to listen to short musical phrases, that he may imitate them. Rote-songs follow this simple beginning. These give training in pitch, rhythm, voice, interpretation, and at the same time cultivate musical taste. During this period he is led to observe that we talk and sing in phrases, to notice the difference in pitch and also to recognize the difference in the duration of tones. He is next taught to discriminate between repeated tones and intervals, both large and step-wise.

When pupils are familiar with the scale, the teacher may sing a short phrase in step-wise progression with loo or tä. Pupils may respond with the singing names, may show direction with hands or with chalk at the board, or may write on the staff. In these first lessons, the teacher aids the pupils in placing clef, signature and position of one on the staff. Later, pupils should have the ability to do this for themselves.

Throughout the grades, as soon as a rhythmic or a melodic problem is developed, the child should be trained to recognize, reproduce, describe, and write it on the staff. The short musical phrase should be studied in the

same way. If the ear of a child is deficient he should receive individual attention.

Pupils, in order to write a melody on the staff, should hear it several times. The following outline will be of assistance.

1. Teacher sings melody with loo; pupils discover measure and write time signature.
2. Teacher repeats melody; pupils block notes rhythmically.
3. Teacher repeats melody; pupils place stems rhythmically.
4. Teacher repeats melody; pupils place measure bars rhythmically.
5. Teacher repeats melody; pupils write time-values rhythmically and thus complete the exercise.

Pupils may learn to sing and recognize snatches from operas or from classics. If possible these selections should be reproduced on the Victor machine, or given by an artist, that pupils may hear a complete rendition.

#### SUGGESTIVE EXERCISES FOR EAR TRAINING.

1. Echo melody.
2. Sing same melody with syllables.
3. Name tones sung (1234, etc.)
4. Represent time-values as they are intoned or tapped.
5. Locate measures sung from exercises on board, chart or book.
6. Recognize various melodies.
7. Syllabilize familiar melodies.
8. Write an exercise or song from memory.
9. Represent melody as sung.

In conclusion:

The first step in ear-training is mere imitation. This develops in the child, concentration and the ability to hear and to reproduce correctly. The second step is discrimination; that is, recognition of rhythmic and melodic phrases. The third step is symbolization, the ability to represent the notation on the staff.

### RHYTHM

Rhythm is the natural element of music found in the child. Because this is so, we approach the subject through the stimulation and training of this sense. The use of singing games, folk dances, and varied physical activities that are familiar, will help in this development.

In the first lesson the child should be taught to listen to well-accented music, until he feels the rhythmic swing. Then he should be led to express it in his own way, and also as directed. The latter will secure uniformity in rhythmic appreciation. Activities should be varied. Care should be taken that movements agree with the rhythm.

#### ACTIVITIES OF VARIOUS KINDS.

Skip	Sway	The Blacksmith
March	Churn	The Carpenter
Clap	Bounce Balls	The Boatman
Swing	Pick Cherries	The Violin
Nod	Strew Flowers	The Drum
Rock	The Indian	The Trombone

It is a good plan to change the tempo from slow to quick, or vice versa, and lead pupils to tell what certain tempos mean. For instance, one tempo may induce rest or sleep, while another incites action, such as marching.

Having developed this physical sense in the child, we now proceed to reach the finer, inner sense. Call his attention to the strong and weak

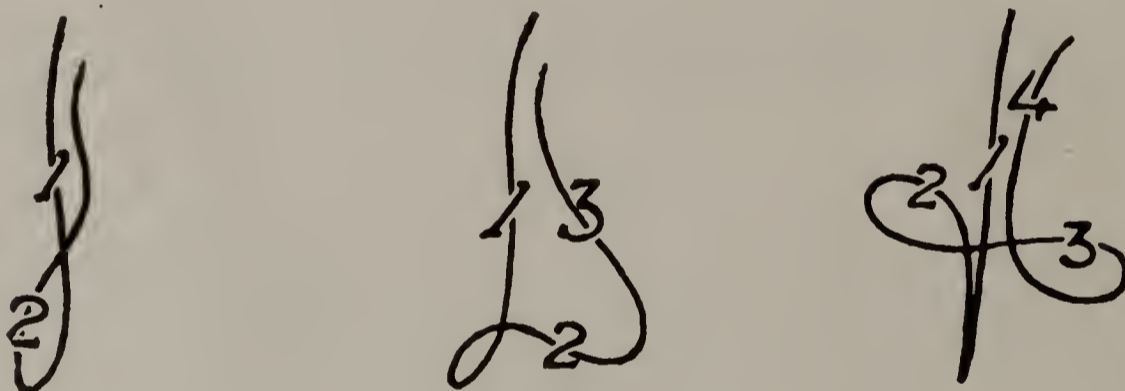
pulsations in a melody, and direct him in rhythmic sketching and counting, thereby testing his ability to feel *strong, weak*, in a measure; or *strong, weak, weak*, in a measure. Emphasis should be placed on the accent. When the sense of two and three-part measure has been mentally established, lead to the discrimination between them. In this way proceed with four and six part measure, bringing out contrasts in accents, primary and secondary.

Let us consider accents as they occur in various kinds of measure. For example: Two-pulse measure,  $\left[ \begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$  strong, weak, strong; three-pulse measure  $\left[ \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$  strong, weak, weak, strong; (notice that in three-part measure the second pulse is stronger than the third). In four-pulse measure,  $\left[ \begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$  strong, weak, medium, weak, strong, in six-pulse measure strong, weak, weak, medium, weak, weak, strong. Note: One should always stop on strong pulse, feeling a complete phrase. Emphasize progress from weak to strong beats.

Pupils should be trained to think in groups, to feel progression from accent to accent, measure to measure, and note that accents occur at regular intervals. Thus the feeling for progression is strengthened through the combination of strong and weak tones in a pulse, pulses in a measure, measures in a section (2 measures), sections in a phrase (4 measures), phrases in a period (8 measures).

Fundamentally, there are only two kinds of measure; measure to which you can count one, two; and measure to which you can count one, two, three. Compound measures  $\left[ \begin{smallmatrix} 6 & 9 & 12 \\ 8 & 8 & 8 \end{smallmatrix} \right]$  are a multiple of either two or three-part measure.

The appreciation of rhythm leads to a specific manner of marking time, thus:



Two-part measure is marked *down, up* (*strong, weak*).

Three-part measure is marked *down, right, up*, or (*strong, weak, weak*); four-part measure is marked *down, left, right up* (*strong, weak, medium, weak*); six-part measure is marked *down, up, counting one, two, three on downward beat, four, five, six on upward beat* (*strong, weak, weak, medium weak, weak*).

The time signature consists of two numerals placed one above the other on the staff, after the key signature. The upper figure extends from the fifth line to the third line, and the lower figure extends from the third line to the first line.


The upper figure indicates the number of units contained in each measure. The lower figure indicates the unit of the measure; thus, three-quarter measure means that there are three beats in each measure, and that each quarter note, or its equivalent receives one beat.


As stated in another chapter, all problems whether rhythmic or melodic should be first presented to the ear through the rote song. Two, three, and four sounds to the beat are no exception. As these are developed, pupils should be made familiar with the rhythmic type. These types should be discussed, contrasted, used in time exercises, and immediately applied to the printed page types.

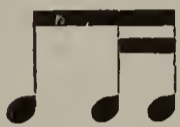


# RHYTHMIC TYPES.

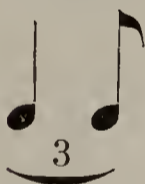
(Time values equal to a beat.)

When the  is the beat unit the rhythmic types are;

When the  is the beat unit, the rhythmic types are;

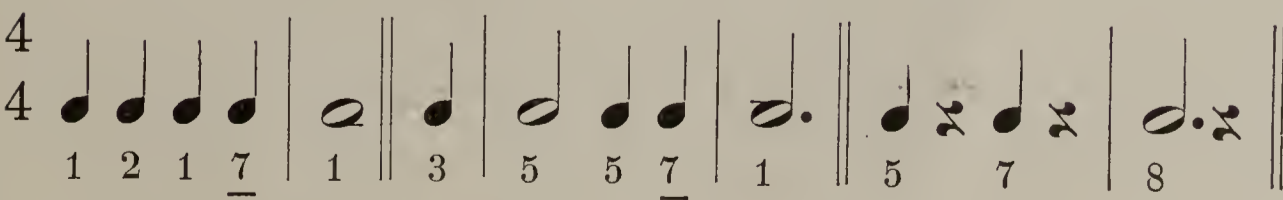
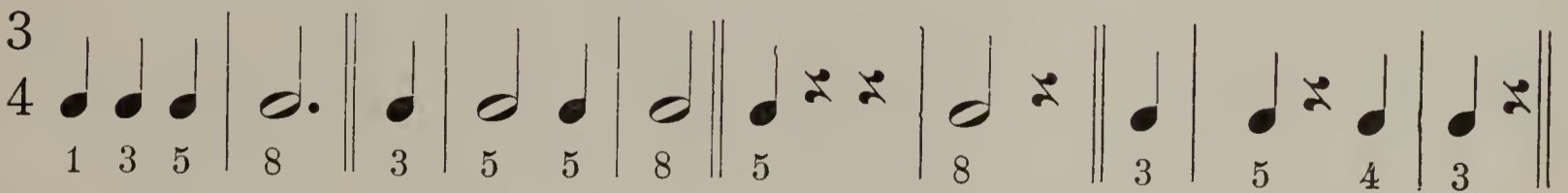


(The Triplet)



The following are time exercises for various grades.

## Third Grade.



**Fourth Grade.**

2  
4

1 5 | 1 || 1 | 5 7 | 1 || 1 5 6 7 | 1 3 1 | 2 2 2 | 1 ||

3  
4

3 5 8 | 8 7 6 5 | 4 3 2 2 7 | 1 || 1 5 1 | 3 1 1 3 ||

5 5 | 7 | 1 ||

3  
8

5 7 2 | 1 || 1 4 | 3 || 3 6 | 5 5 4 2 | 1 7 | 1 ||

6  
8

5 3 6 3 | 5 5 8 | 7 7 | 8 ||

**Fifth Grade.**

2  
4

8 5 | 6 4 6 | 5 6 7 | 8 || 3  
4

5 5 6 4 | 3 3 4 3 4 2 | 1 7 | 1 ||

3  
4

8 7 6 | 5 5 3 | 4 2 | 1 || 5 | 1 7 1 | 2 4 | 3 4 2 | 1 ||

3  
8

8 5 6 6 | 5 3 3 | 4 2 | 3 || 6  
8

3 2 1 2 3 || 5 8 ||

6 4 6 5 2 | 8 ||

**Sixth Grade.**

2  
4

5 1 2 | 3 3 4 3 2 | 1 7 2 | 1 ||

2  
4

3 | 3# 2 3 | 5# 4 5 | 4 2 6 7 | 1 ||

2  
4

3 2 1 5 | 4 3 2 2 | 3 6 5 4 | 3 ||

3  
4

5 1 | 3# 2 3 | 6 5 4 7 | 1 ||

3  
4

3 4 3 # 2 3 5 | 6 4 2 | 7 6 5 5 2 | 1 ||

Accurate time should be followed in all exercises. It is not difficult to determine the rate of movement of a song, for the words will, in a measure, give an idea as to the proper tempo. After determining the key and establishing the pitch, the teacher should direct the singing with her hand, thus governing attack, tempo, accent, phrasing, and expression. She should avoid marking time by tapping with pencil or pointer while the class is singing.

In the first reading lessons the pupils should be trained to see the unit of measure, the measure, and to look ahead for the phrase. Attention should be called to the fact that we sing **with** the beat and **after** the beat. When accent is well marked, difficulty in keeping time is decreased, and the rhythmic idea, so essential to music, is established.

In conclusion, the study of rhythm involves four steps. First, observing, that is, listening; second, responding with movements—indicating the impression upon the child's mind; third, picturing upon the board what is felt, as a further indication of the rhythm suggested; fourth, replacing pictures by regular notation.

#### GENERAL HINTS.

1. Pupils count measure while teacher intones rhythmic types.
2. Teacher counts measure while pupils intone rhythmic types.
3. Pupils and teacher intone measures alternately.
4. Teacher dictates rhythmic scales using various kinds of measure and rhythmic types. (Start on both strong and weak pulse, closing on strong pulse).
5. Pupils sing scale while teacher points to various measures.
6. Pupils recognize, describe, and represent various measures as sung.
7. Pupils recognize the rhythmic swing of poetry, indicating note values.
8. Pupils sing designated rhythmic types or measures.
9. Teacher taps rhythm of familiar tunes for recognition.
10. Pupils write melody sung, thus combining tune and time.

#### HOW TO PRESENT THE MAJOR SCALE

"The scale is a succession of tones, extending through an octave, in a prescribed order." It is a tune which always produces the same effect.

The scale should first be taught through a rote song; then sung with a neutral syllable, such as no, loo, moo or pro.

Tune and rhythm should be combined in all lessons.

The movement of the voice, step by step, should be indicated with the hand. Teach the scale ascending and descending with the syllables or singing names, do, re, mi, fa, sol, la, ti, do—do, ti, la, sol, fa, mi, re, do.

The scale should be sung brightly, rapidly, rhythmically, and also sung slowly, prolonging the tones.

The light head quality of voice should be used, and articulation from the first lessons should be clear and distinct.

After the scale has been taught by rote, the child should be led to name it "the scale." Given the pitch of E (first line), he should be directed to sing scale up, then down, with neutral syllable or the syllables as teacher may suggest, while she indicates the time with her hand.

Let the teacher count 1, 2, 3, etc., while class sing scale ascending with syllables. She counts 8, 7, 6, etc., as class descends scale. Pupils in turn may count while teacher sings scale ascending and descending. Thus the scale names, 1, 2, 3, 4, 5, 6, 7, 8, are developed. The child should see the relation between the scale names and syllables.

Next represent the scale on blackboard as steps of stairs or ladder, taking care to show half steps between 3 and 4, 7 and 8.

Pupils are then ready to see staff representation; teacher may point

same while pupils sing with neutral syllables and singing names.

She may write figures 1, 2, 3, etc. (key of E) on staff and while children sing scale she may cover these with blocks (dashes) or with whole notes. It is well to represent and sing scale from staff in many keys.

Pupils are now ready to write the scale, taking any line or space as one.

From the first lessons train child to represent notes with wide spacing between them and to know music is written from left to right.

Dictation should follow. For instance, teacher gives pitch of one and says, "Sing 1, 2, 3." Class responds, singing "do, re, mi." She should say in the same lesson, "Sing 1, 2, 3, 4, 5 with no," class responding with "No."

The numerals are used when speaking and the syllables are sung.

Individual scale singing is important. The imperfect pupils must be helped. Do not forget to show steps and direction with the hand. Pupils love to sing scale while writing or pointing on board.

## SCALE RELATION

Recognition of intervals depends upon knowledge of the steps of the scale which are found therein. Intervals may be approached through rote songs, but drill must follow. For instance, to thoroughly master the interval 1-3, teacher dictates 1, 2, 3, class responds, singing do, re, mi; then she dictates 3, 2, 1, class singing mi, re, do; then she dictates 1, 3, 1. The child thinks 2, but sings do, mi, do.

If this principle is followed, all intervals may be easily mastered.

## HOW TO APPROACH STAFF NOTATION

When a simple rote song has been taught, it may be represented on the staff either in the presence of the class or as a surprise. After the class has sung from the picture, lessons in observation should be given bringing out technical points in staff notation. Another good plan is the development through a simple melodic phrase sung by the teacher.

For example:

1. Teacher sings phrase, pupils listen.
2. Teacher repeats phrase while pupils show direction of voice with hands.
3. Teacher repeats phrase while pupils discover and sing syllables.
4. In the same way pupils are led to discover measure and note values (long and short).
5. Teacher draws staff, pupils play they are drawing it in the air, while they count the lines.
6. Teacher makes clef and names it; key signature and names it; time signature and names it.
7. Pupils now sing phrase while teacher blocks melody.
8. Pupils again sing phrase, teacher places stems rhythmically.
9. In the same way, she makes measure bars and phrase marks, completing the representation.

This work accomplished, the child himself is led to picture the melody, in not only one key but several keys.

A good idea is to write the phrase high on the board for future reference. Other similar melodies should be presented in which difficulties occur

logically. As the melodies increase and are represented, they should be contrasted. Teacher may sing one of the phrases with "loo," while pupils recognize it, locate it on board, and sing it with syllables. She may ask for a certain phrase, a certain measure, highest tone, lowest tone, longest tone, shortest tone, etc.

In these lessons pupils learn the terms staff, clef, sharp, bar, double bar, phrase, measure, notes, to represent pitch, to discover and represent time values and intervals. It is very important that each step is mastered before taking up the next. No one child should do all the work. The thought of each pupil should be aroused and his power advanced through natural development. These observation lessons may be continued in the third and fourth grades, preparing for the more difficult rhythmic and melodic problems.

If the child is able to find a motive in a song he knows, can recognize it and can represent it in various keys, he is learning to read music by phrases.

## SIGHT SINGING

Sight singing, the technique of public school music, involves a knowledge of rhythm and melody. This phase of music especially demands undivided attention, concentration, quick perception, accuracy, reason, and judgment.

Technical knowledge acquired through development songs, as suggested in the previous chapter, lays the foundation for sight singing. If these lessons have been well taught so that pupils have mastered the underlying principles, simple exercises found on chart and in reader containing these principles will be readily sung. Let us lead pupils in these first reading lessons to study time and tone-direction of a simple two measure phrase. After a moment's glance pupils should be able to look up and sing these measures. Study and sing the next two measures in the same way. The teacher should direct the lesson but should make pupils independent and not help them either by pointing to the exercise on the chart or by singing with them. Pupils may point in the air to line on the chart or to exercise in the reader. This helps them to concentrate. As stated elsewhere, the problems in tune and time are developed through the rote song. Drill should follow until the principles are mastered. Immediately following the drill the problem should be presented in a sight-singing exercise. This proves power and knowledge. Individual sight-singing, including all members of the class, should be part of the regular work.

Continue methods mentioned above. Read many exercises and songs, not so much for perfection as for experience. Let me emphasize the importance of reading many exercises that are suitably graded. This is as necessary in the study of music as it is in the study of reading.

When faulty rendition occurs, select a new exercise and at some future time return to the exercise previously attempted. Do not repeat an exercise again and again. If children find difficulties, explain them and give sufficient drill to insure mastery. Use every effort to make the pupils independent, for strength comes only with self-reliance.

Do not permit the pupils to stop at every error which occurs, but encourage them to continue to the close so as to get the impression of the whole. If a child feels the rhythmic structure of the whole phrase he will proceed to the end regardless of mistakes. Children should be encouraged to sing with confidence, with their attention concentrated upon their work.

When the child is aroused and understands that he can learn many more

interesting songs if he has the power to read, he will be eager to add to his ability.

In grammar grades, as soon as an exercise is selected, pupils should be trained to study it instantly; that is to note the key, the position of 1, 3, 5, 8, the measure, the unit of measure, and to look ahead for the phrase. It is well to use words in the first sight lessons, proving with syllables. If mistakes occur, have pupils think the interval before singing the word. Syllables are a great help in the measurement of intervals.

Pupils should realize and feel that all tones have the quality either of repose or progression. The tones of repose are 1, 3, and 5, while those of progression are 2, 4, 5, 6, and 7.

Five is synthetic, partaking of either character according to its use. Two is attracted to 1, 4 to 3, 5 to 1, 6 to 5, 7 to 8. This is called tonal magnetism.

Teacher may sing an incomplete phrase, ending on any one of the tones of progression, and the class will supply the natural repose tone without hesitation or mistake. Children will feel this necessity for resolution quite as strongly in part singing. Some measures give a feeling of repose and others of progression. The progressive measures will contain tones that produce a feeling of progression, so that we anticipate a change of chord in the next measure. This may be used as a basis for creative work.

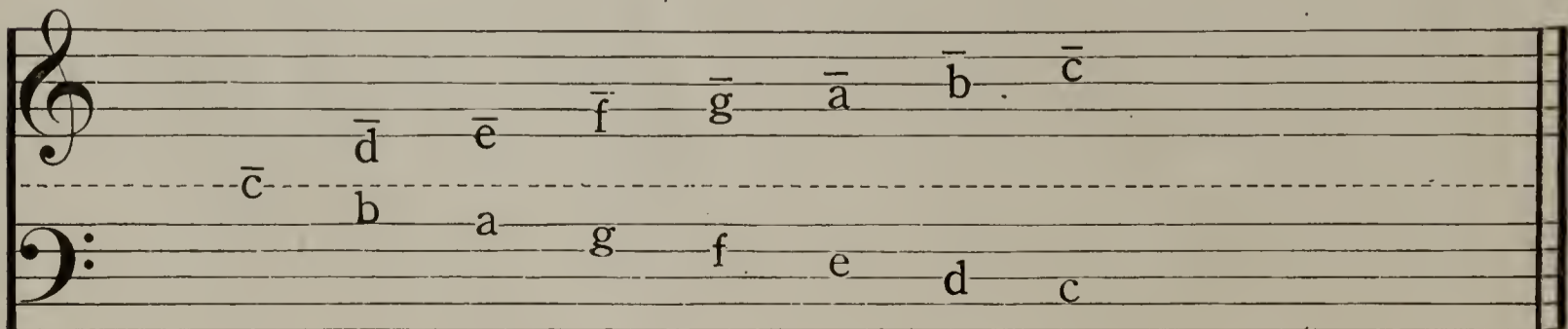
## HELPS

1. Give ear tests, interval drill, recognition of phrases.
2. Point musical phrases on staff in all keys.
3. Dictate phrases to be located on staff.
4. Write and erase phrases, expecting pupils to sing from memory.
5. Visualize exercises in book.
6. Point on lines and spaces of the staff, class responding with pitches.
7. Call for tones, naming staff degrees.
8. Call for certain tones in exercise, certain intervals, etc.
9. Individuals sing at sight.
10. Establish time before requiring song or exercise.

When pupils leave the grammar grades, they should have a thorough knowledge of the fundamentals of music and should have acquired the ability to sing at sight three-voice songs of ordinary difficulty.

## TO READ FROM THE BASS STAFF.

It is as easy to read from one staff as another. The only new problem is to learn the pitch names of the lines and spaces of bass staff. By representing the great or the eleven lined staff the relation between the bass and the treble staff will readily be seen.



Pupils should understand that the pitch names of the bass staff are two degrees lower than the treble. For example, G is on first line in bass and second line in treble. The fact should be emphasized that middle C is the same tone whether in bass or treble staff.

It would be well to explain the octave difference in pitch between the girl's voice and the changed voice of the boy. For instance, if the girls sing the pitch of middle C and the boys sing the same tone, the boy's voice will sound an octave lower on account of the difference in quality.

Pupils will be interested to transpose musical phrases from the treble to the bass staff.

## CHROMATIC OR INTERMEDIATE TONES.

Chromatic or intermediate tones are tones foreign to the diatonic scale. Chromatic tones give color and variety to music. They mark a slight emphasis and should always be sung without hesitation.

They may be developed through the rote song, or by means of the following method:—

To develop sharp chromatic tones:—

1. Pupils sing scale and recognize tones as scale tones.
2. Teacher sings scale and hums a new tone between 4 and 5.
3. Pupils locate the new tone.
4. They are taught to sing the phrase sol fi sol.
5. They are taught to name it 5,  $\sharp$ 4, 5.
6. They learn that the new tone is called a chromatic tone.
7. They are taught that a sharp placed before a note raises its pitch a half step.

Pupils are next led, in the same way, to recognize, sing, locate, and name all sharp chromatic tones. Bear in mind that there are no chromatic tones between 3 and 4; and 7 and 8.

Pupils are ready to sing the following exercise:

do ti do re di re mi ri mi fa sol fi sol la si la

ti li ti do

The class has simply imitated 8, 7, 8 up the scale. The chromatic scale should next be presented.

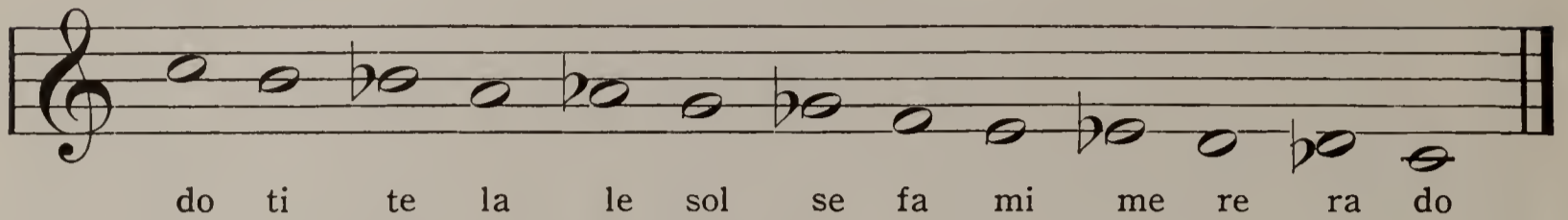
do di re ri me fa fi sol si la li ti do

Comparison should be made between 8, 7, 8 in Key of G and 5,  $\sharp$ 4, 5 in Key of C. Pupils will readily see that the interval is the same.

Key of G                      Key of C

To develop flat chromatic tones:

1. Pupils sing, 6, 7, 6.
2. Teacher sings 6, ♭7, 6 with loo, class recognizing the half step.
3. Teacher names new tone ♭7, and sings la, te, la for imitation.
4. Pupils learn that a flat placed before a note lowers its pitch a half step.  
Develop each flat chromatic tone in the same manner.  
The class is now ready to sing the descending chromatic scale.



Drill as suggested for sharp chromatic tones.

Comparisons should now be made between 3, 4, 3, Key C and 6, ♭7, 6 in Key G. Pupils will understand the intervals are identical.

For instance:—



For further experience, dictation, ear-training, and written work should be given. Application of same to the printed page in sight-singing exercises should follow.

The double-sharp (×) raises the pitch represented by a sharped staff-degree a half step.

The double-flat (♭♭) lowers the pitch represented by a flatted staff-degree a half-step.

A cancel (⌘) destroys the effect of a sharp, a flat, a double-sharp, or a double-flat.

A cancel and flat (⌘♭) removes the effect of one of the two flats in (♭♭).

A cancel and sharp (⌘♯) removes the effect of one of the two sharps in (×).

When a cancel is used before a note flatted in the signature, it represents a pitch one half step higher.

When a cancel is used before a note sharped in the signature, it represents a pitch one-half step lower.

A chromatic sign changes every note that follows on same line or space in same measure.

## INDIVIDUAL WORK

In the ordinary school room, music is too often a class exercise, wherein only a part of the pupils do the work, the others imitating or following. Would this be tolerated in any other subject? Why in Music? While in general the lessons must be given to the class as a whole, the thoughtful and successful teacher will give opportunity for individual recitation and will work so sympathetically with her class that each child will feel her personal interest and will rise to an individual responsibility for the success of the lesson. Enthusiasm, perseverance and tact are the teacher's requisites for such a task, but there are rich rewards for her efforts.

Individual singing tends to develop in the child, self-reliance and self-confidence. The thought of the imminence of being called on at any moment



keeps him attentive. If he is an imitator, his initiative will be aroused; if he is slow, his habit of response will be quickened; if he is weak, he will be strengthened by hearing other voices.

## SUGGESTIONS FOR INDIVIDUAL DRILL

1. Sing scale exercise, song, or one part of two or three-voice song; a song from memory.
2. Secure response to tone or time test.
3. Let pupil present a tone or time test.
4. Let pupil sing a melody to be represented on the staff.
5. Let pupil point melody on staff, class responding.
6. Ask for reading of notes (1, 2, 3, etc.) of exercise or song.
7. Ask questions in theory.
8. Ask for criticism of voice quality, melody, rhythm, expression of class song.
9. Ask for description of printed exercise or song.
10. Instruct individual in new problem. Direct class to study it; instructed child answering questions.
11. Encourage every earnest attempt, no matter how imperfect the accomplishment.

## WRITTEN WORK

The child should learn to write simple exercises on the staff when notation is presented. For example, when he has power to sing the scale and has been made familiar with the representation of it, he should be taught to picture it with his own hand. In like manner he should be trained to represent all problems as soon as they have been developed.

He should also be taught to write from dictation, from hearing (see Chapter on Ear-Training) and from memory. Written work makes the child's knowledge more definite. It helps him to understand the printed page, to think in tone, and to feel a close mental relationship between sound and symbol.

### SUGGESTIVE EXERCISES FOR GRAMMAR GRADES.

1. Write different scales.
2. Write tonic chord and inversions.
3. Write pitch names of various scales.
4. Write pitch names under notes.
5. Write measures in two, three, four and six-part time.
6. Transpose a melody from one key to another.
7. Transpose a melody from the treble to bass staff.
8. Write time exercises on staff.
9. Reproduce on staff, exercises sung at sight.

Stories of operas, composers, and artists may also be written, thereby correlating music with language, spelling, writing, and literature.

## GENERAL OUTLINE

The elements in public school music are Rhythm, Melody and Harmony.

The problems in Rhythm are:

1. One tone to the beat.
2. Two or more equal tones to the beat.
3. Two or more unequal tones to the beat.

The problems in Melody are:

1. The scale, in all possible positions on the staff.
2. Sharp-four and flat-seven approached diatonically through the progressions 5, sharp 4, 5, and 6, flat 7, 6.

3. Chromatic tones.

4. Bass clef.

The problems in **Harmony** are:

1. Part singing.

2. Modulation.

All problems should be:

1. Presented by rote.

2. Named by the teacher.

3. Represented in proper notation.

4. Applied to the printed page.

## KEY SIGNATURES.










1. Key signature is the number of sharps and flats placed at the beginning of the staff after the clef.
2. There are fifteen keys in common use.
3. The pitch of the first degree in every key is the pitch of the letter which names the key.
4. The letter naming the key locates the first degree.

### Signatures of Keys.

C	G	D	A	E	B	F sharp	C sharp
---	---	---	---	---	---	---------	---------

F	B flat	E flat	A flat	D flat	G flat	C flat
---	--------	--------	--------	--------	--------	--------

## TO FIND PITCH OF VARIOUS KEYS

Key G—	Sing 8 (Key C), then 5. call it 1.	Establish key (1, 3, 5, 3, 1, <u>5</u> , 1)
Key D—	“ “ “ 2, “ 1.	“ “ “ “
Key A—	“ “ “ 6, “ 1.	“ “ “ “
Key E—	“ “ “ 3, “ 1.	“ “ “ “
Key B—	“ “ “ 7, “ 1.	“ “ “ “
Key F 	“ “ “ 4, “ 7, sing 8	“ “
Key C 	“ “ call it 7, sing 8, establish key	“ “
Key F— 	“ “ “ 5, “ 5, 3, 1.	
Key B 	“ “ “ 2 “ 2, 1, establish key.	
Key E 	“ “ “ 6 “ 6, 7, 8 “ “	
Key A 	“ “ “ 3 “ 3, 2, 1	
Key D 	“ “ “ 7 “ 7, 8 “ “	
Key G 	“ “ sing 4 call it 7 sing 8 establish key	
Key C 	“ “ “ 7 “ 8 “ “	

## FORMULA FOR DESCRIBING A MELODY

1. Key.
2. Signature (Name sharps or flats).
3. Locate tonic chord of the scale.
4. Name starting tones.
5. Time.
6. Explain time signatures.
7. Accent.
8. Starting beat.
9. Difficulties.

## PROBLEMS OF GRADES

### FIRST GRADE.

1. Monotones.
2. Voice blending.
3. Songs by rote.
4. Breathing.
5. Rhythm.
6. Tone perception, Voice direction.
7. Ear-training.
8. Scale.

### SECOND GRADE.

1. Tone-deficient pupils.
2. Songs by rote.
3. Breathing.
4. Rhythm.
5. Tone perception. Voice direction. Intervals of Tonic chord.
6. Ear-training. Melodic and rhythmic patterns.
7. Lessons in observation.
8. Technical music begun.
9. Sight-singing from Chart.

### THIRD GRADE.

1. Second grade problems reviewed.
2. Songs by rote.
3. Breathing.
4. Time. The tie. Rhythmic patterns, containing quarter note, quarter rest, half note, dotted half, and whole notes.
5. Tone perception. Intervals of Dominant chord.
6. Ear-training. Melodic and rhythmic patterns. Oral and written.
7. Lessons in observation continued.
8. Lines and spaces of staff.
9. Sight-singing from Reader.

### FOURTH GRADE.

1. Songs by note and rote.
2. Rounds.
3. Breathing.
4. Time. Review Third Grade problems. Equally divided beat introduced. Six-eighth measure.
5. Tone perception. Intervals of Subdominant chord.
6. Ear-training. Melodic and rhythmic patterns. Oral and written.
7. Names of keys.
8. Lines and spaces of staff.
9. Sight-singing from Reader, involving all problems heretofore studied.

### FIFTH GRADE.

1. Songs. (a) Unison and Rounds.  
(b) Simple two-part songs and exercises.
2. Time. Equally divided beat emphasized. Dotted quarter note.
3. Ear-training. (a) Melodic and rhythmic patterns involving old and new problems. Oral and written.  
(b) Sharp chromatic intervals approached diatonically.  
(c) Recognize standard melodies as suggested.
4. Written Work. (a) Keys and Signatures of four sharp keys.  
(b) Ear-tests.
5. Musical terms as they occur.
6. Culture Work as suggested.

### SIXTH GRADE.

1. Songs and Exercises in one and two parts.
2. Time. (a) Review fifth grade problems.  
(b) Unequally divided beat introduced.
3. Ear-Training. (a) Sharp chromatic tones approached diatonically and chromatically.  
(b) Flat seven approached diatonically.  
(c) Tonic chord and inversions.
4. Written Work. (a) Sharp keys and signatures emphasized.  
(b) Flat keys and signatures introduced.  
(c) Ear-tests.
5. Musical terms as they occur.
6. Culture work as suggested.

### SEVENTH GRADE.

1. Songs. (a) One and two-part continued.  
(b) Three part introduced.
2. Time. Review all problems.

3. Ear-training. (a) Chromatic intervals.  
(b) Dominant chord and inversions.
4. Written work. (a) Keys and signatures emphasized.  
(b) Ear-tests.  
(c) Dominant chord and inversions.
5. Chromatic Scale.
6. Musical Terms.
7. Culture work as suggested.

#### EIGHTH GRADE.

1. Songs—Unison and part.
2. Written work as suggested in Seventh Grade.
3. Triads and inversions emphasized.
4. Bass Staff.
5. Musical Terms.
6. Culture work as suggested.

### PRACTICAL HINTS

Music teaching to be effective must be brought to the child through:

- I. Sense perception (the sense of hearing, tested in imitation or rote singing).
- II. Sense conception (discrimination between various kinds of measures; direction of voice; tone relation).
- III. Reason (interpretation from music symbols).

Proceed from the known to the unknown. Present only one new problem at a time. Train pupils how to think as well as what to think.

Teacher must know her subject, must know what to present, how, and when.

She should be tactful, purposeful, exact, and definite.

She should be satisfied with nothing less than the best effort from every pupil.

Life, enthusiasm, and spontaneity should characterize the lesson.

### GENERAL SUGGESTIONS FOR ALL GRADES

1. There should be a regular time for the daily lessons, when the school room should be supplied with an abundance of fresh air.
2. Precede lessons with a short breathing exercise, pupils standing.
3. Fill vacant seats so pupils will not be scattered.
4. Singing position should be erect and natural.
5. Pupils should be trained to watch teacher's leadership for good attack and expression.
6. Teacher should stand back from class so that each child may look comfortably into her face.
7. Pitch-pipe should be used frequently. The value of this cannot be over-estimated.
8. Teacher should have poise and do no unnecessary talking. She should keep the class continually singing or doing.
9. She should be definite in directions, have a clear purpose in mind, and be logical in all presentation.
10. She should inspire confidence. Her belief in the effort and ability of her class will be a great incentive, and will spur children on to do their best.

11. Good work should be praised but never flattered. A child should be taught that he is expected to give his best; then he will learn to expect it of himself.

12. It is the quality of the work that counts, and not method. Devices should not be used to such an extent that the aim is forgotten.

13. It is well to give review at the end of each month, and note growth.

14. In music, the artistic and mechanical should be taught side by side, neglecting neither the spirit nor the letter.

## MUSIC APPRECIATION

Music can be cultivated from the standpoint both of the performer and of the listener. Both of these views should be presented in the public schools. Through the grades, the children should be trained to detect, as well as to exemplify, beautiful tone-quality and good interpretation. The children of today will be the concert audiences of the future. If we can provide them with the opportunities to hear choice music with growing intelligence, and to become interested in the work of the great composers, we shall have done much toward the development of musical culture in Los Angeles.

Pupils should be made acquainted with the musical activities of the city. The orchestral concerts, the oratorios, operas, and artists' recitals presented in our midst should be discussed, and attendance encouraged.

If each building could be provided with a Victor so that the pupils might hear daily some of the musical masterpieces, we would be sure of greater appreciation. Not only a high musical taste would be cultivated, but further musical study would be encouraged.

A discussion of orchestral music, the instruments of an orchestra, and the part which they play in the whole, is of great interest.

One way to stimulate musical appreciation is to make pupils familiar with themes from the best compositions. Children may hum these, recognize and name them; the composer, the time of writing, and the source may be discussed; portraits of the composer and a few important and interesting facts about his biography may also be presented. The child should be encouraged to read articles pertaining to music and to make a scrap book of interesting clippings. Study of national flags will be found inspiring in connection with patriotic and folk songs.

The time is too limited in the public schools to develop both the intellectual and cultural sides of music to a satisfactory degree, yet the pupil who gathers information from every possible source is he who will be musically educated. If his interest is alert, he can acquire a great amount of information that will be invaluable in developing musicianship.

# SHORT THEMES FROM THE OPERA AND FROM OTHER MELODIES.

## Soldier's Chorus from Faust. (Gounod)

etc.

## Waltz from Faust (Gounod)

etc.

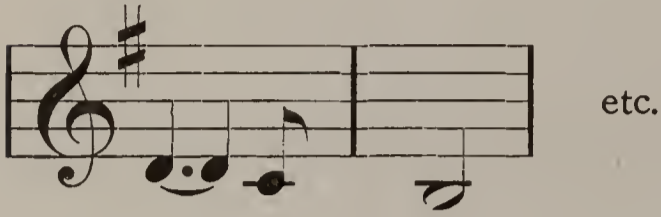
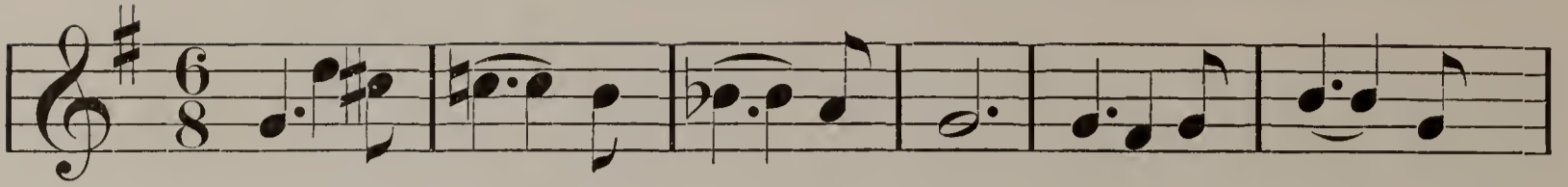
## Flower Song from Faust (Gounod)

etc.

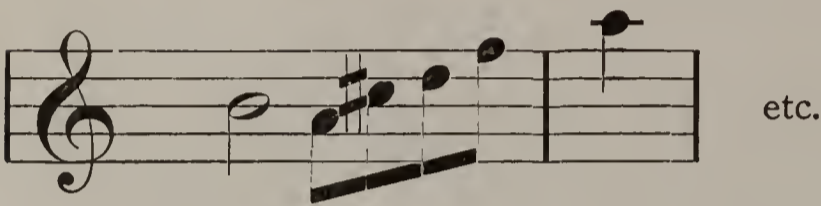
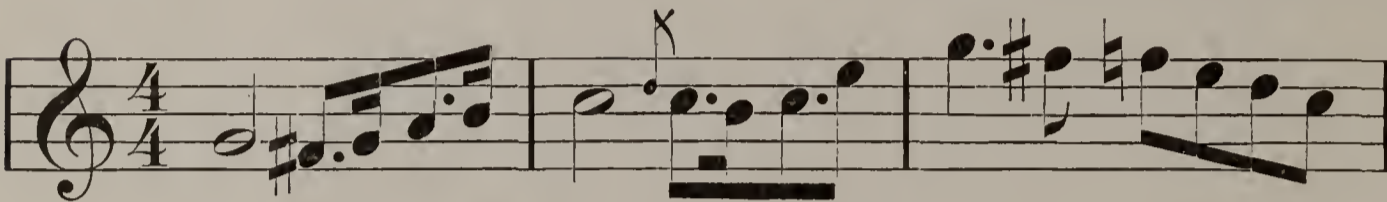
## Pilgrims' Chorus from Tannhauser (Wagner.)

etc.

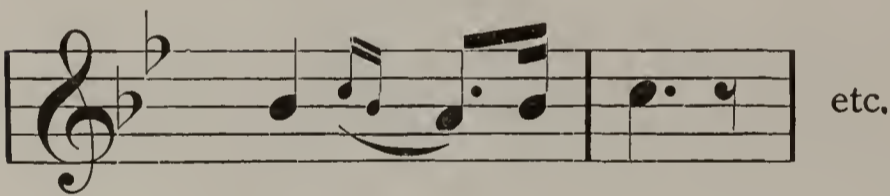
Sweet Evening Star from Tannhauser (Wagner)



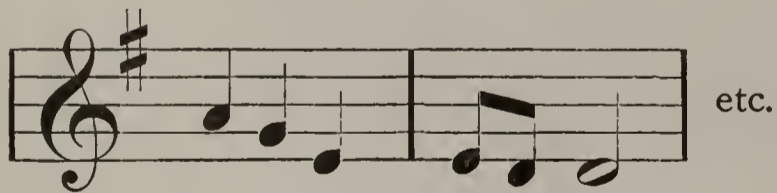
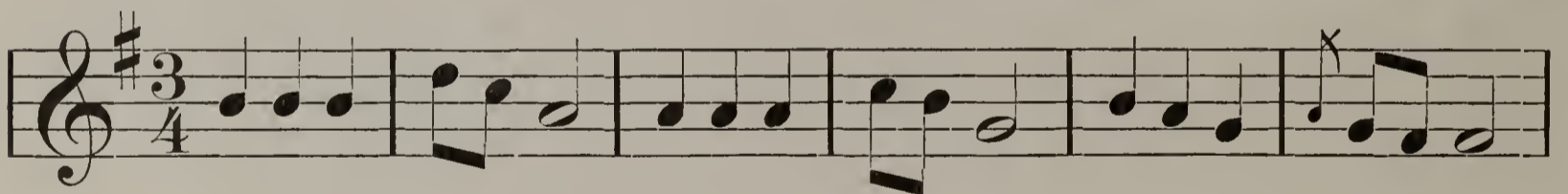
March from Tannhauser (Wagner)



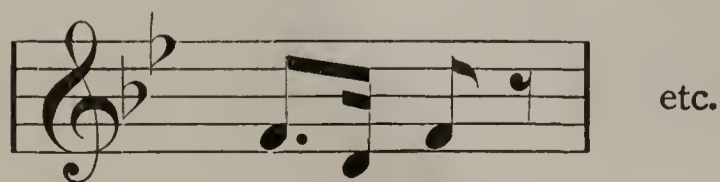
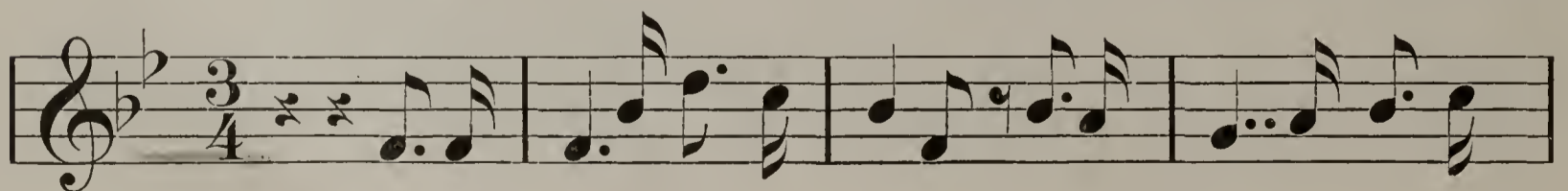
Bridal Chorus from Lohengrin. (Wagner)



Melody from Rigoletto. (Verdi.)

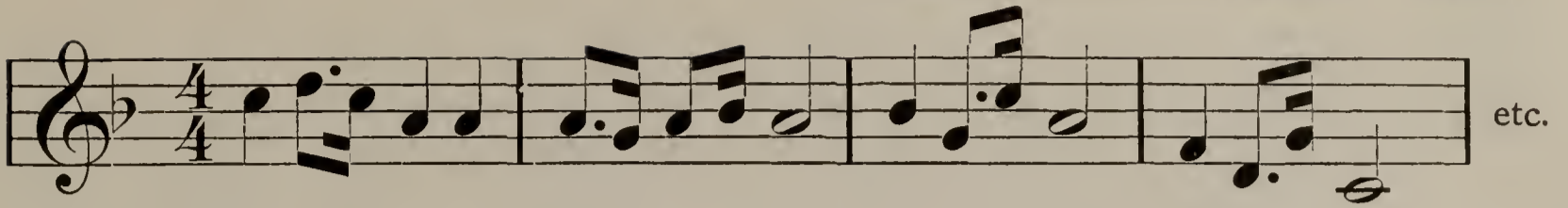


Sextette from Lucia. (Donizetti.)

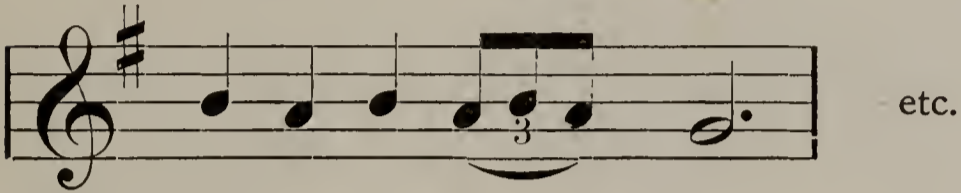
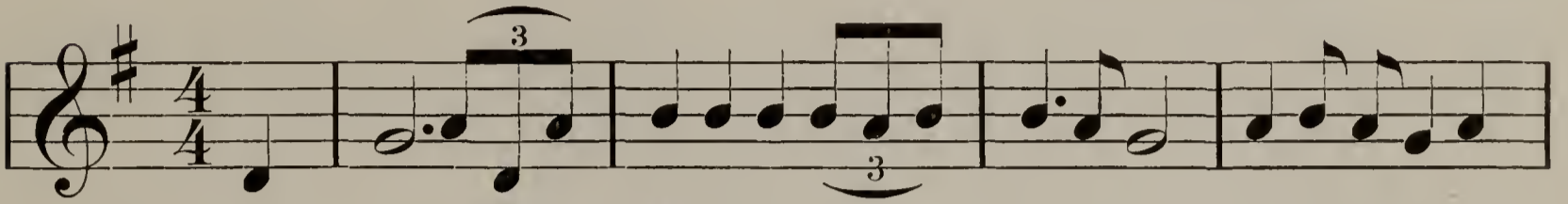




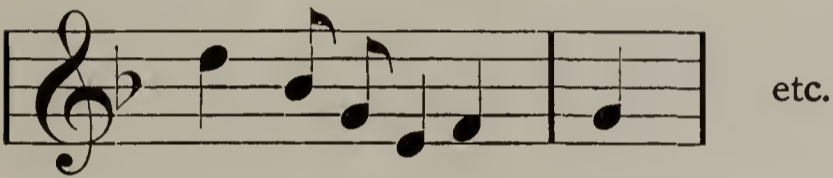
Toreador Song from Carmen. (Bizet.)



March from Aida. (Verdi.)



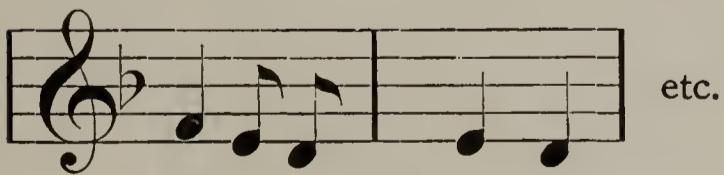
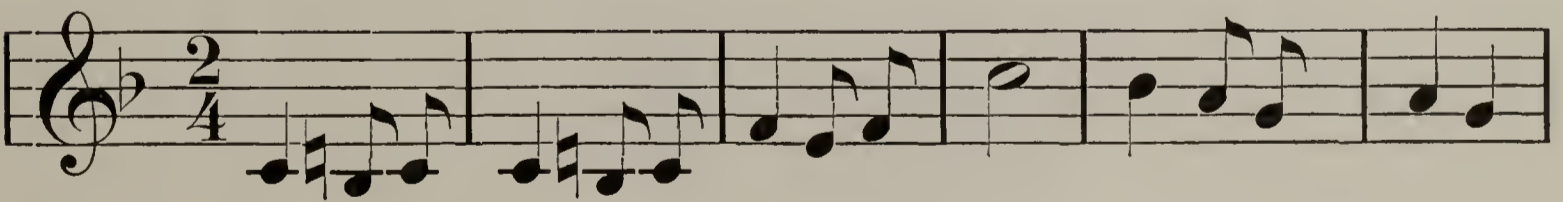
Anvil Chorus from Il Trovatore. (Verdi.)



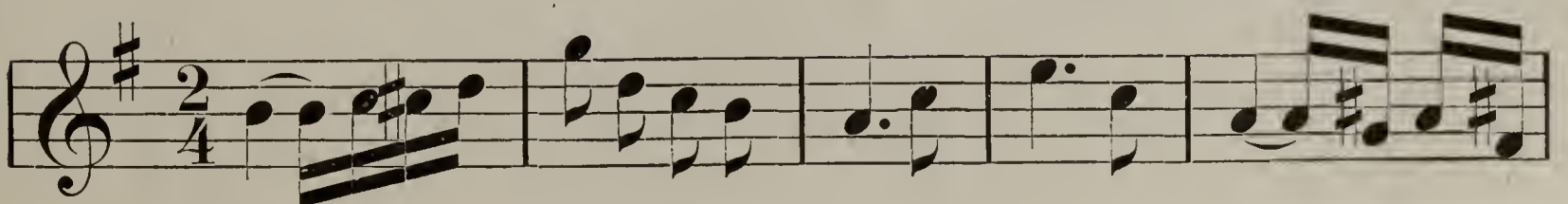
Traumerei. (Schumann.)



Melody in F. (Rubinstein.)



Spring Song. (Mendelssohn.)



etc.

Wedding March. (Mendelssohn)

etc.

Marseillaise.

[etc

Rule Britannia.

?

etc.

Men of Harlech.

?

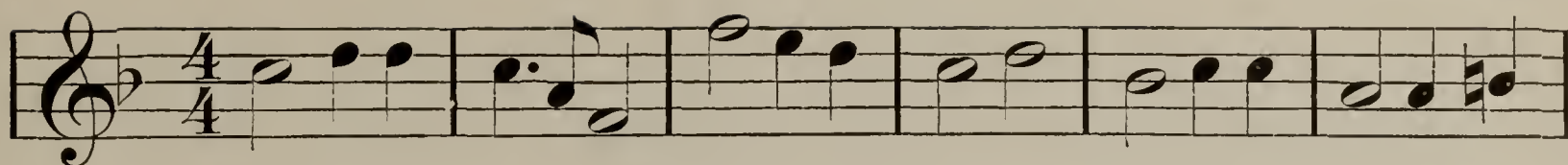
etc.

Holland Hymn.

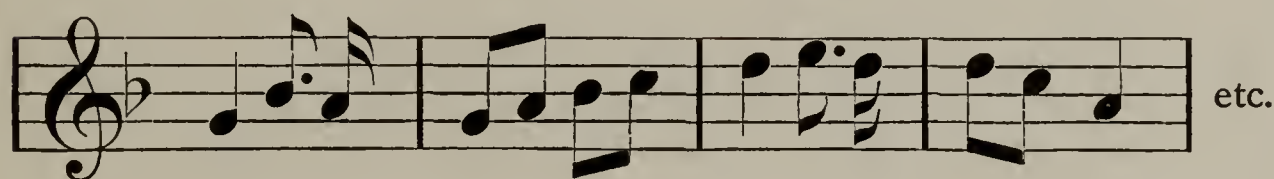
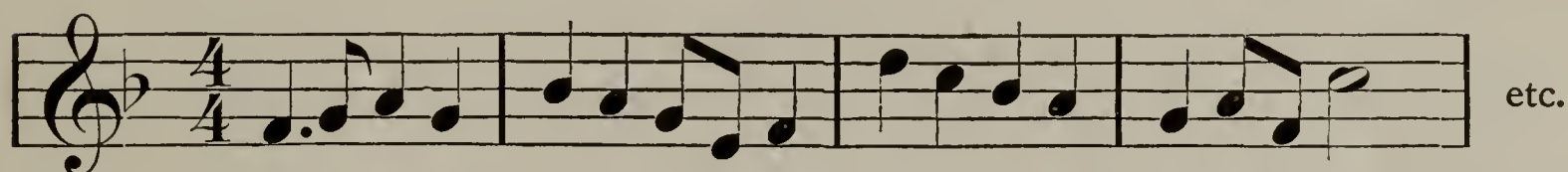
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etc.

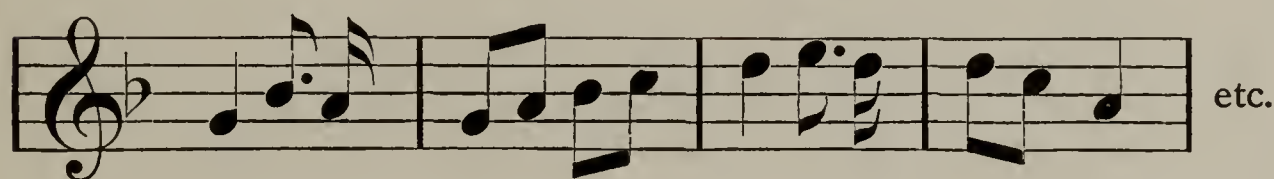
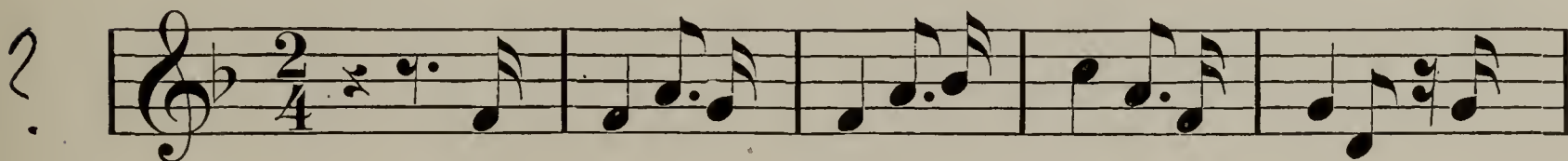
Russian Hymn.



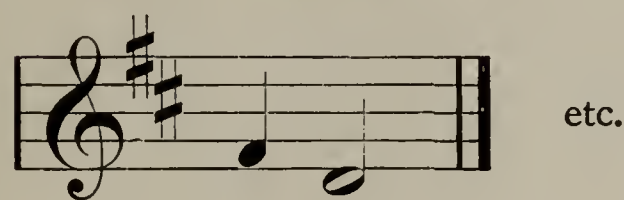
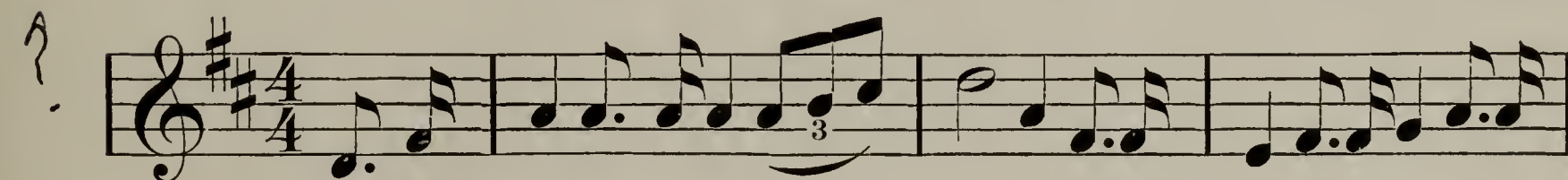
Austrian Hymn.



Italian Hymn.



Mexican Hymn.



# INTERESTING MUSICAL FACTS

## THE BEGINNING OF MUSIC.

Long before the invention of instruments, people expressed their sentiments in song. The natural tendency to rhythmic expression leads to the belief that even primitive man expressed himself in rhythm.

From marking rhythm by pounding on a post or tree, it was not long before instruments of percussion were invented. A skin was stretched over a hollow log, thus making a rude drum. Step by step, the family of drums, gongs, cymbals, tambourines, etc., was enlarged.

Wind instruments came into existence through noting the sound of the wind as it blew through a hollow reed.

According to an old myth, a god, walking by a river bank, stumbled over a tortoise shell which had a dried membrane stretched across it. This gave forth a sound. The result of this accident was the invention of **stringed instruments**. Among these was the lyre, which became the national musical instrument of the Greeks.

From the beginning of instrumental music to the present time, song has been accompanied by the many instruments generated from the lyre. Previous to the tenth century, all singing was in unison and without an accompaniment. Vocal music reached its highest development before orchestral music had its beginning.

## THE PIANO.

It has taken five hundred years to produce the piano as it is today. The clavichord was the first stringed instrument played by striking on keys. It covered only three octaves. It resembled a small square piano but had no legs. It was placed upon a table and was often carried from room to room.

## THE BRASS BAND.

The first real brass band came into existence about 1835. Before that time even the military instruments were made of wood.

## THE ORCHESTRA.

The orchestra has four choirs; the viols, the wind instruments of wood, the wind instruments of brass, and the instruments of percussion. The choirs consist of four voices, namely, soprano, alto, tenor and bass.

Soprano	Alto	Tenor	Bass
First Violin	Second Violin	Viola	Violoncello (Viols)
Flute	Oboe	Clarinet	Bassoon (Wood
Trumpets	French Horns	Trombones	Wind)
			Tubas (Brass
			Wind)

Each choir, excepting the percussion instruments, is capable of playing in full harmony. The percussion instruments are the snare, bass and kettle-drums, the cymbals, the triangle, and the chimes. They are often called the battery. In a full orchestra there are generally two or three kettle-drums. These are often called tympani. The kettle-drum is the only drum that has pitch. The highest instrument of the orchestra is the piccolo, which is pitched an octave above the flute. The tuba is the lowest instrument of the orchestra. The orchestra takes its pitch from the oboe.

## FOLK SONGS.

Folk songs are the melodies of the common people, frequently made without regard to the theory of music. They are the sincere, spontaneous

expression of natural feeling. Every country has its own folk-songs which tell of some common interest, such as the country, the king, or some national sport; often they are hymns of praise.

America has few folk songs. American Indians derive much pleasure from singing at their ghost-dances, war-dances, snake, and religious dances. The drum is their principal accompaniment. The United States Government is today making an effort to perpetuate the Indian music.

Plantation songs are sometimes called America's folk songs. Stephen Foster wrote many of these. Among them are "Old Folks at Home," "Old Black Joe," "My Old Kentucky Home, Good Night," "Massa's in de Cold, Cold Ground," etc.

### MUSICAL NATIONS.

Italy is the home of the opera. It is the motherland of musical art, of solo song, and of musical instruments. Germany is the foremost of modern musical nations. To Germany we owe the advancement of orchestral music and the oratorio.

### VOCAL FORMS.

A song is a lyric poem set to music. Songs are chiefly of two styles of composition—the **strophe** song, in which all stanzas are sung to the same music, and the **art** song, in which each stanza has its own characteristic music. The different classes of songs are the hymns, national songs, folk-songs, and ballads.

Among the greatest song composers are Schubert, Schumann, Brahms and Grieg.

Concerted music is that in which several parts are sung (or played) at the same time. Under this head are included the duet, the trio, the quartet, the part song, and the glee.

An opera is a drama set to music. There are three kinds: Grand, comic, and opera comique. A grand opera is a serious opera in which there is no spoken dialogue. Great composers of grand opera are Mozart, Gounod, Verdi, and Wagner. A comic opera is a light opera made up of fun and gaiety. An opera comique is an opera in which some parts are spoken.

A cantata is a short poem or a Bible story set to music.

An oratorio is a Bible story set to music. It has neither scenery nor action. The great oratorio composers are Handel, Haydn, and Mendelssohn.

### INSTRUMENTAL FORMS.

The principal instrumental forms are the sonata, the symphony, the concerto, and the overture. The sonata is an instrumental composition for piano, orchestra, or stringed quartet. It generally has four movements. It may be compared to a story having four chapters. The symphony is the highest form of orchestral music. Like the sonata it has four movements. The great composers of the symphony are Haydn, called the father of the symphony, and Beethoven, the greatest symphonist of all countries and all ages.

The concerto is a composition for a solo instrument, with full orchestra accompaniment.

The overture is the orchestral introduction to an opera.

### MUSICAL ARTISTS.

Some of the great sopranos are Sembrich, Nordica, Melba, Gadski, Calve, and Tetrzzini.

The great contralto is Schumann-Heink.

Some of the great tenors are Jean de Reszki, Bonci, and Caruso.

Some of the great organists are Guilmant, Saint Saens, and Eddy.

Some of the great pianists are Paderewski, Bauer, Hoffman, Lhvinne, Madam Carreno, Ganz, Gabrilovitsch, and Godowsky.

Some of the great violinists are Ysaye, Kubelik, Kreisler, and Maude Powell.

Some of the great violoncellists are Girardy, and Hekking.

Some of the great modern composers are Richard Strauss, Elgar, Debussy, Massenet, Saint Saens, and Puccini.

Some of the prominent modern American composers are Paine, Chadwick, Mrs. H. H. A. Beach, Macdowell, Gilchrist, Nevin, Buck, and Foote.

Some of the prominent composers of children's songs are Reinecke, Neidlinger, Jessie Gaynor, and Eleanor Smith.

## BRIEF HISTORY OF NATIONAL SONGS

### THE STAR SPANGLED BANNER.

The Star Spangled Banner, the national song of America, came from the heart of a patriot, Francis Scott Key. The American flag floats over his grave every day of the year in Frederick, Maryland, as a tribute to his memory. The poem was inspired during the war with England in 1814. The English ships attacked the American fort near Baltimore and kept firing for forty-eight hours. Key watched the bombardment from the deck of a vessel. At sunset he wondered if the fort could hold out until morning. At seven o'clock the next day he found our flag still proudly floating above the city. Key, full of rejoicing, drew a letter from his pocket, and on the back of it, wrote the first stanza of The Star Spangled Banner. Every evening at sunset the flags of the United States garrison and naval squadron, in whatever part of the world they may be, are lowered to the strains of The Star Spangled Banner, played by the band.

### AMERICA.

The tune of America is of English origin and was written by Henry Carey about 1740. It was adopted to express patriotism by twelve nations. The words of America were written in 1832 by Samuel F. Smith of Massachusetts. For many years it was our national song, and only a few years ago it was supplanted by the Star Spangled Banner.

### DIXIE.

Dixie, a civil war song of the South, was written and published by Daniel Emmett, a minstrel, in 1860. Later, it was adopted by the whole country. It was a great favorite with Lincoln.

### HAIL COLUMBIA.

The composer of the music of Hail Columbia is not known. By many it was known as the President's March, a popular air composed by a German-American named Roth, and dedicated to Washington. It was played for the first time as Washington passed through Trenton. Later, in 1798, Joseph Hopkinson wrote the words, to the tune of the President's March.

### THE BATTLE HYMN OF THE REPUBLIC.

The melody of The Battle Hymn of the Republic was taken from the John Brown song which was the great marching song of the Federal armies during the civil war. The poem was written by Julia Ward Howe.

### THE WATCH ON THE RHINE.

The Watch on the Rhine is one of Germany's most popular patriotic songs. The music was written by Carl Wilhelm in 1854. Emperor William

showed his appreciation of this song by granting Wilhelm an annual pension of seven hundred and fifty dollars. The words were written by Max Schneckenburger and have been set to music by several composers. The Watch on the Rhine attained widespread popularity at the outbreak of the Franco-Prussian war, and exerted great influence on the soldiers.

#### THE MARSEILLAISE.

The Marseillaise, the national song of the French republic, was written by Rouget de Lisle, an engineer, who composed the words and music in a night in 1792, while the army of the Lower Rhine was preparing for war. (Some authorities claim doubt as to the origin of the music, while others give de Lisle the credit). It is said that this hymn has inspired many victories for the French nation, even when defeat seemed imminent.

#### AUSTRIAN NATIONAL HYMN.

The Austrian National Hymn was written by Joseph Haydn in 1797, after his visit to England. The music of "God Save the King" aroused such a spirit of patriotism among the English people, that Haydn determined to write a hymn for Austria.

#### MARCH OF THE MEN OF HARLECH.

March of the Men of Harlech is the national hymn of Wales.

The word "Harlech" means above the boulders. Harlech castle stands on a lofty rock upon the seashore in Wales. By order of Edward IV, the Earl of Pembroke led an army to the castle, demanding its surrender, but the defender answered, "I held a tower in France until all the old women in Wales heard of it, and now all the old women in France shall hear how I defend this castle."

### SUGGESTIVE TEST QUESTIONS FOR GRAMMAR GRADES

#### SET I.

1. Write simple melody on treble staff while teacher sings with *tä*.
2. Write signatures on treble staff in following major keys, D, E, E flat, A; also write tonic chord in each key.
3. Write tonic chord and its inversions in A flat major.
4. Represent scale of E major on bass staff, and write dominant chord.
5. Write eight different measures in three-quarter time.
6. Define an opera and name three composers.
7. Define an oratorio and name two composers.
8. Define a symphony and name two composers.
9. Name five opera melodies and state to what operas they belong.
10. Name five national songs of foreign countries

#### SET II.

1. Classify and name the instruments of an orchestra.
2. Write a four measure phrase in A major, treble staff, while teacher sings same with *loo*.
3. Transpose a given melody in G major, treble staff, to key C major, bass staff.
4. Name and locate five opera melodies.
5. Tell three important facts of Schubert, Mendelssohn, Beethoven, and of Haydn.
6. Define an opera, a symphony, and an oratorio.
7. Name five operas and two oratorios.

8. Define the terms *cres.*, *dim.*, *rit.*, *allegro*, and *andante*.
9. Write pitch names of E major.
10. Describe a given exercise.

## REFERENCE BOOKS FOR TEACHERS

Theory of Music,	Prout.
Ear Training for Teacher and Pupil,	Alchin.
How to Appreciate Music,	Kobbè.
What we Hear in Music,	Faulkner.
How Music Developed,	Henderson.
A Guide to Music,	Mason.
Standard Concert Guide,	Upton.
The Standard Opera Glass.	Annesley.
Master Musicians,	Hadden.
Musical Memories,	Upton.
Famous American Songs,	Kobbè.
Orchestral Instruments,	Mason.

## LIST OF BOOKS FOR CHILDREN

In Music Land,	Upton
Stories of Great Musicians,	Scobey and Horne.
Young People's Story of Music,	Whitcomb.
The Wagner Story Book,	Frost.
Wonder Tales from Wagner,	Anna Alice Chapin.
Story of Music and Musicians,	Lillie.
Stories of Popular Operas,	Guerber.
Stories of Wagner Operas,	Guerber.
Story of the Rhinegold,	Chapin.
Stories from Wagner,	McSpadden.
Songs and Song Writers,	Finck.

## LIST OF PRIMARY SONG BOOKS

Fifty Songs for Children,	Reincke.
Songs for Child World, Vols. I & II,	Gaynor.
Lilts and Lyrics,	Riley and Gaynor.
Silver Song Series,	Reilly.
Nature Songs for Children, Vols. I & II	Knowlton.
The Song Primer,	Bentley.
Mother Goose Songs,	Crownshield.
New Educational Books,	Ginn & Co.
Modern Books,	Eleanor Smith.
Churchill-Grindell Song Books, Vols. I & II	
Songs of a Little Child's Day,	Poulsson and Smith.
Song Development for Little Children,	Riley and Heart.
Child-land in Song and Rhythm,	Jones and Barbour.
Art Songs,	Meissner.
The Discontented Gold-Fish and other Children's Songs,	Neidlinger.
Small Songs for Small Singers,	“
Every Day Songs and Rhythms,	Hall and Palmer.



## SONG MATERIAL FOR GRAMMAR AND INTERMEDIATE GRADES

The Laurel Music Reader.....	Birchard & Co.
The School Song Book.....	Birchard & Co.
Alternate Third Reader.....	Silver, Burdett & Co.
Songs We Like to Sing.....	Silver, Burdett & Co.
Songs Every One Should Know.....	American Book Co.
Silver Song Series, Nos. VI, VII.....	Silver, Burdett & Co.
Songs of the Nation.....	Silver, Burdett & Co.
Musical Art Series.....	Baldwin & Newton

### UNISON CHORUSES.

Anchored, No. 196 Coda.....	Ginn & Co.
Call to Arms, No. 264 Coda.....	Ginn & Co.
Clang of the Forge, No. 297 Coda.....	Ginn & Co.
Out on the Deep, No. 383 Coda.....	Ginn & Co.
Our Jack, No. 338 Coda.....	Ginn & Co.
The Red Scarf, No. 208 Coda.....	Ginn & Co.
The Lead Strikes Native Ground (Unison or Parts), No. 365 Coda.....	Ginn & Co.
The Forge, No. 341 Coda (Boys).....	Ginn & Co.
Soldiers' Chorus, Helen Place's Unison Choruses.....	Summy
Anvil Chorus, No. 133 Coda.....	Ginn & Co.
Trumpet Chorus. Vincent.	
The Postillion, Eleanor Smith, No. III (Boys).....	Silver, Burdett & Co.
Honor and Arms, No. 87 Laurel Octavo.....	Birchard & Co.
Cradle Song, Taubert, Laurel Octavo.....	Birchard & Co.
The Tinkers' Chorus, De Koven (Boys).....	Schirmer
The Union Jack, No. 170 Laurel Octavo.....	Birchard & Co.
Violets, Pretty Violets, No. 123 (Girls).....	J. Curwen and Son
Waltz of the Seville Maidens, No. 546.....	J. Curwen and Son
Praise Ye the Father, No. 27.....	Willis Collection
The Spring Comes Tripping, No. 12 (Girls).....	Willis Collection
Patriotic Hymn, No. 102.....	Jennings Collection
Pippa's Spring Song, Laurel Octavo.....	Birchard & Co.
The Dancers, Laurel Octavo.....	Birchard & Co.
Fifteen Unison Choruses, Helen M. Place.....	Summy
The Soldier, Halcyon Song Book.....	Silver, Burdett & Co.
Voices of the Woods, No. 78 Beacon (Girls).....	Silver, Burdett & Co.
When the Regiment Goes Marching By (Boys), Lilts and Lyrics....	Summy

### PART SONGS (GIRLS).

Swing Song, No. 230 Coda.....	Ginn & Co.
Spring Song, Weil.....	Schmidt
O The Summer, Coleridge Taylor.....	J. Curwen & Son
The Girls of Seville, Denza.....	Schirmer
Slumber Boat, Gaynor.....	Summy
Snow Flakes, Cowen.....	Schmidt
To Thee, O Country, Eichberg.....	Ditson & Co.

### SONG MATERIAL.

Funiculi-Funicula, Denza.....	Willis Collection
Good-bye Summer, Lynes No. 504.....	Schmidt
Venetian Gondola Song, No. 860.....	J. Curwen & Son
The Summer Birds, No. 21 Coda.....	Ginn & Co.

O Little Bird, No. 19 Coda.....	Ginn & Co.
Sweet the Angelus Is Ringing, No. 60 Coda.....	Ginn & Co.
O Song of Spring, Neidlinger, No. 535 Coda.....	Schmidt
Blue Are the Heavens, No. 111 Coda.....	Ginn & Co.
The Spinner, No. 146 Coda.....	Ginn & Co.
Now Good Ev'ning, Good Night, No. 155 Coda.....	Ginn & Co.
Ring On, Ye Bells, No. 234 Coda.....	Ginn & Co.
Summer Days, No. 233 Coda.....	Ginn & Co.
Hark, the Sound of Evening Bells, No. 236 Coda.....	Ginn & Co.
Wood Nymphs, Smart.....	Schirmer
Rock-a-Bye, Neidlinger.....	Schirmer
Kentucky Babe, Geibel.....	White Smith
Doan Ye Cry, Ma Honey, Noll.....	Ditson & Co.
Little Pappoose, Sherwood.....	C. W. Thompson
An Indian Cradle Song.....	Maxell Octavo
Sing, Smile, Slumber, McConathy, Laurel Octavo.....	Birchard & Co.
Ching-a-Ring-a-Ring, Molloy.....	Ditson & Co.
Mammy's Lullaby, Jamison.....	Schirmer

**PART SONGS (BOYS OR MIXED VOICES).**

O Great and Glorious (unchanged) Alternate III.....	Silver, Burdett & Co.
The Happy Miller (unchanged), No. 9 Coda.....	Ginn & Co.
Sea Song (unchanged), No. 68 Coda.....	Ginn & Co.
After the Storm (unchanged), No. 25 Coda.....	Ginn & Co.
Over the Waters (mixed), No. 86 Coda.....	Ginn & Co.
Fairy-Land Waltz (mixed), No. 165 Coda.....	Ginn & Co.
Join in Pleasure (mixed), No. 255 Coda.....	Ginn & Co.
The Old Guard (mixed), No. 256 Coda.....	Ginn & Co.
Hark, the Merry Elves (mixed), No. 291 Coda.....	Ginn & Co.
The Skater's Song (mixed), No. 142 Coda.....	Ginn & Co.
King of the Forest Am I (mixed), No. 323 Coda.....	Ginn & Co.
There's Music in the Air (mixed), No. V, N. E. M. C.....	Ginn & Co.
October, Vernon (mixed), No. 46.....	Summy
Winter Dreams, Vernon (mixed), No. 49.....	Summy
A Day of Sunshine (mixed), No. 48.....	Summy
Song of the Sky-lark (mixed), No. 47.....	Summy

**GLEE CLUBS (CHANGED VOICES).**

Ole Aunt Mandy's Chili, Geibel.....	White Smith
The Sandman, Protheroe.....	Schirmer
Love's Old Sweet Song, Molloy.....	Presser
March Onward, Geibel.....	White Smith
Guest of the Heart, No. 32.....	Summy
Mary's Little Wise Man, Carter, No. 4928.....	Schirmer

**SELECTED VICTOR AND COLUMBIA RECORDS**

**FOR PRIMARY AND GRAMMAR GRADES.**

**No. I. Nursery Rhymes and Folk Dances.**

**No. II. Miscellaneous.**

31618 In a Clock Store.....	Orchestra
31486 Woodland Songsters (Bird Effects).....	Orchestra
70026 Wind Amongst the Trees.....	Flute

4611	Happy Birds Waltz.....	Orchestra
35095	Medley of Foster's Songs.....	Quartet
4608	The Jolly Blacksmith.....	Quartet
2151	The Jolly Coppersmith.....	Orchestra
64219	Wynken, Blynken, and Nod.....	Williams
16388	(a) Annie Laurie, (b) Ben Bolt.....	Morgan
16940	(a) Mighty Lak'a Rose, (b) Old Folks at Home.....	Dunlap
16813	Last Rose of Summer.....	Wheeler
87005	Comin' Thro' the Rye.....	Farrar
74204	Drink to Me Only With Thine Eyes.....	McCormack
64180	Believe Me If All Those Endearing Young Charms.....	McCormack
74100	All Thro' the Night.....	Williams
31415	Blue Danube .....	Orchestra
382	American Patrol .....	Band
31514	Reminiscences of all Nations.....	Band
35007	Peer Gynt Suite .....	Band
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